

MUSICAL FETTER

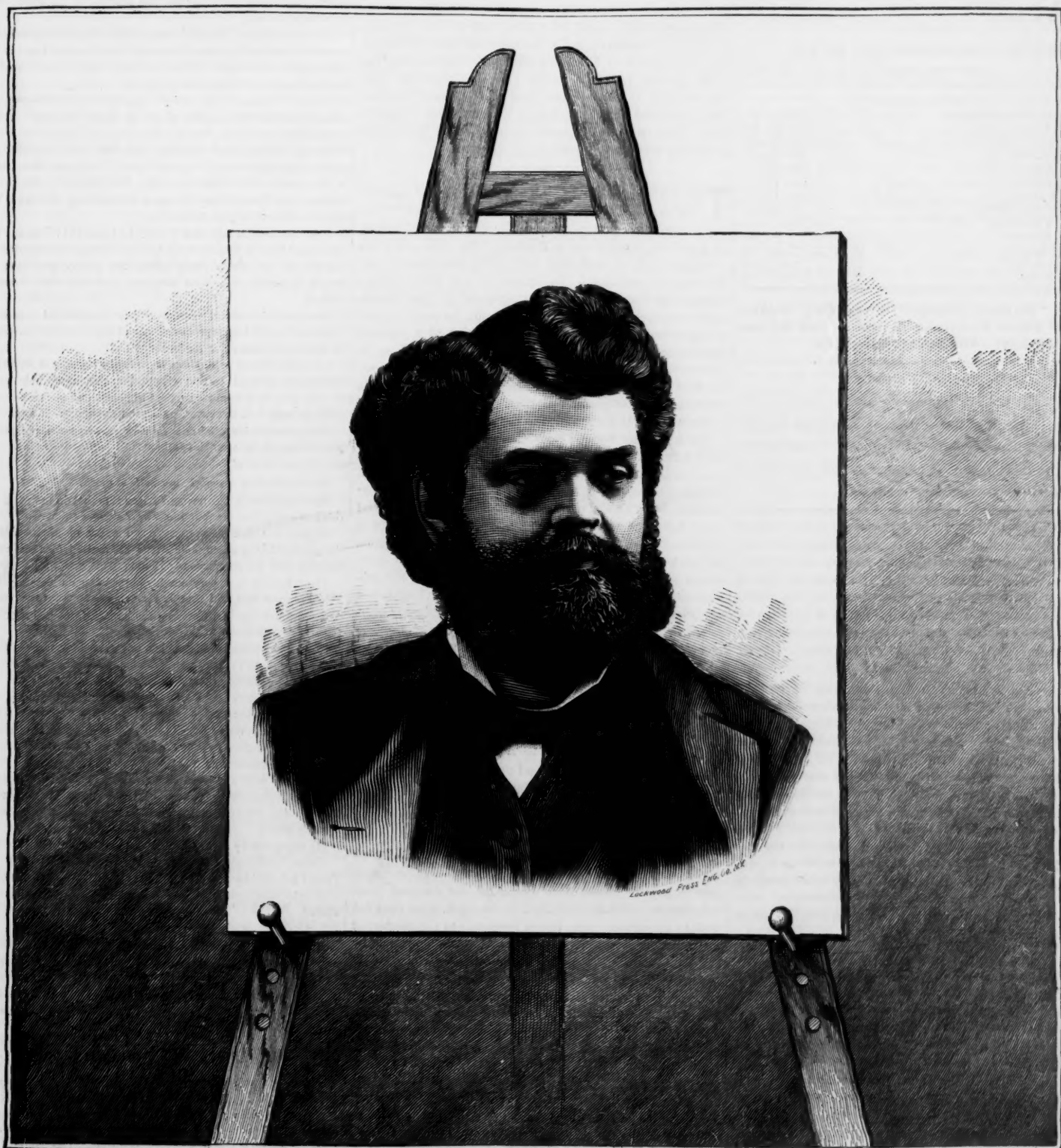
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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WHOLE NO. 188.



W. H. SHERWOOD.

THE MUSICAL COURIER.

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Special Notice.

After the issue of September 26, the annual subscription price for THE MUSICAL COURIER will be raised to \$4.00, payable in advance. Subscriptions coming to this office up to October 1, however, will be received at the present sum of \$3.00.

SUPPOSE the Metropolitan Opera House is not finished on October 22? It is not in such a condition to-day that any safe assurance can be given that it will be completed, or even in readiness for a performance on the night of October 22. Suppose a delay ensues, what can Mr. Abbey do? The best thing to do would be to open in Brooklyn for a week, and we understand that in view of just such a contingency, he is about to secure a Brooklyn house.

THE Boston Symphony Orchestra will enter on its third season next fall and winter and will be directed as heretofore by George Henschel. Henry L. Higginson, the founder and patron of the enterprise, has decided to sell the tickets by auction, rather than in the usual way. His reasons for so doing are various, among them being that neither the public nor managers were satisfied with the method adopted last year, as some tickets were resold at an advanced price. But, even disposing of the tickets by auction is not likely to put an end to this, neither is it likely to have the effect of quieting competition, as Mr. Higginson believes it will. He displays his doubts of the auction plan beforehand, by remarking that "if it does not work satisfactorily, some other plan will be tried next year." We believe this will be a return to the old method.

A GAIN has the subject of prima donnas *versus* impresarios been brought to the fore in Paris. Mlle. Van Zandt, like many of her sex (it might be said like all weak singers), has become flighty because of the popularity she now enjoys in that city—a popularity earned in this case by sheer talent. M. Carvalho, a business man, who wishes to keep faith with the public, will not accept Mme. Van Zandt's plea of indisposition, put forth by her for the purpose of breaking a contract she voluntarily entered into and thoroughly understood at the time it was made, viz., to appear in "Lakmé" at the Opera Comique, at the beginning of the season now at hand. Instead of desiring to achieve a name for trustworthiness Mme. Van Zandt seems to be aching to acquire the same reputation for giddiness that many of her type have already acquired, and to this end has sent word to M. Carvalho, that

she will not be able to sing until October 1. M. Carvalho intends to impose a fine upon her, which is small punishment in such cases.

THE Boston Transcript editorially advocates the idea of Mr. Abbey offering \$10,000 as a prize for the best opera written by a resident composer. No doubt such an offer would be highly creditable to Mr. Abbey, but it is too utopian an idea to be put into execution. The \$10,000 would be but one item of expense, for the judges (European composers, of course) would have to be paid for the trouble consequent upon making the award, then would follow the amount to be expended for placing it upon the stage, &c. All this would be for a work that, when represented, might prove a failure, however good musically considered. We would like to see the offer made, but our Vanderbilts and Goulds are not crazy for art.

THE carelessness of men of genius in business matters is almost proverbial. They seem to be so engrossed with their creations that they become involved and involve others in numerous embarrassing positions. In this connection it may be said that Wagner conceded to several parties the same rights over his works, without ever thinking of the consequences that might arise from such action. In Italy, for instance, reports state that between the heirs of Wagner and the impresario Neumann some misunderstanding has arisen, because Lucca, the music publisher, claims to have the sole right to produce the dead master's work in Milan, while Neumann denies that such is the fact. Thus it appears highly important that composers should transact business in a business manner, if trouble is to be averted.

THE last issue of the *Monthly Musical Record* contains an excellent article on "The National Opera." The writer, even if a German, evidently favors the establishment of a national opera-house in England. His statements are strong and full of truth, and must carry conviction to all fair-minded individuals. He thinks it not only appears strange, but that it is positively disgraceful to Englishmen, as a music-loving people, that they should be unable or unwilling to support a scheme for the foundation of a national opera-house, when there is a population of five millions in London alone. In many Continental towns of even one hundred thousand inhabitants, the city opera-house is a flourishing and delightful institution. Such a state of affairs is discouraging to Englishmen to say the least.

Assuming that the new Royal College of Music is successful in turning out a number of talented and gifted musicians in all the departments, the question presented for solution, according to our writer, is, "How are they all to find employment?" This is a practical and serious query considered in any light, but we believe with the writer aforesaid, that if a national opera existed, the answer might easily be given, for work could be found for the majority of capable composers, singers and players. Without this avenue for employment, the future of music and musicians in England is not bright, for every branch of the profession is already overcrowded. The earnings of the greater number of teachers and players is on an average smaller than should be.

If the opera-house on the Thames embankment is dubbed the National Opera House, which it should be, English opera, or opera in English, should be one of its chief features. Only one month is the time that it is proposed to set apart for such representations, and this is not enough for a national opera. No half-way measure should be indulged in, even from the first, but a broad stand taken and rigorously maintained.

Moreover, and this is a very important point, the prices for admission should be low. To the general music-loving public Italian opera has been a subject to be read about and contemplated at a distance. A man may go by himself to the opera and stand all the evening, but he cannot take his family with him and do the same. Yet to take his family and to pay the prices now demanded for reserved seats is impossible, even for one night in the week, if he does not wish to do without many things necessary to the comfort of his household. Therefore, the prices of admission should be low to a National Opera House, the object of which ought to be the musical elevation of the masses, and not merely the making of money as though it were a private speculation. This country is not likely to be troubled with the National Opera House question for some time, but in future years it will probably assume an importance not at present contemplated.

—An enjoyable concert was given at the Thalia Theatre on Sunday evening for the benefit of the charity fund of the Twentieth New York Volunteer Turner Regiment. A good programme was quite well interpreted. Several German singing societies were heard in part songs. S. B. Mills played several piano solos with his usual excellent effect. The Arion Society, under the direction of E. Catenhusen, and Koltes' Post Band also took part in the entertainment.

THE RACONTEUR.

AMONG the curious lucubrations in the daily press of this country which are highly flattered by the name of criticism the marvelous screeds in the *New York Evening Telegram* are unsurpassed for general imbecility.

They are a medley of crass ignorance, youthful flippancy and ungrammatical Johnsonese.

For several years they have been a source of wonder to New York journalists that a paper, even with such small literary pretensions as the *Telegram*, should be content to print such rubbish.

As humorous contributions to jaded passengers on the street-cars they afford a perfectly harmless amusement by reason of their "bulls" and malapropisms which are so pitifully idiotic that one is never in danger of injuring his nervous system by excessive hilarity.

The distinguishing feature of these "criticisms" is their paragon form, which is carried to the verge of mania.

A word or two frequently comprises a whole sentence and the reader is expected to read out between the lines the occult meaning of the writer.

An exclamation is often all you find in a paragraph.

In one writer's mind "Ah!" evidently stands for a fine spectacle, handsomely mounted, graceful ballet, capital orchestra, wonderful transformation scenes, and destined to run a long time at Niblo's Garden.

The exclamation "Ha, ha," means that Billy Birch is as funny as ever at the San Francisco Minstrels, that the only Leon is the best female impersonator in the world, and that Slavin is the most comical genius of the burnt-cork variety.

"Oh!!!" conveys the idea of unqualified indorsement, and when used under the headline of "The Merry Duchess" may be interpreted as meaning that the opera is the best in the world, absolutely flawless, and presented in a way that its perfections can be appreciated by a *Telegram* "critic." It means that Dolaro is the queen of the operatic stage, Miss Lester a daisy of a *Rosena*, and Harry Dixey the most excruciating *Brabazon* that could be devised by poor humanity.

It is needless to say that "Eh? ha! ho!?!?!?" means that the Mount Morris Theatre is an Oriental palace, far eclipsing the Casino, and on whose costly boards are always presented the goriest tragedies, the airiest comedies, and the most dramatic dramas.

Sometimes the subject requires greater resources of expression than the English language can offer, and then it is that this artist in words finds himself at his best.

Less experienced writers would cowardly say that it baffled all description, or words to that effect; but the pyrotechnic genius of the *Telegram* appeals to the imagination of his readers in a different way, and, moreover, he doesn't use any words at all.

He expresses his admiration, reverence, sympathy and general paresis something after this fashion: "!!!!?—:—, ! ! ! (-), & ? ! ! — — — o".

Words could say no more, nor half so much.

Some remarkable theories and statements that do not state anything in particular, are found in *The Telegram* columns.

Singers who have little reputation to speak of are heralded as the greatest in the world, and artists are praised for those things in which they are conspicuously lacking.

The other day in a very muddy outpouring on nothing at all, *The Telegram* man said that few singers enunciated their words distinctly, but that Mr. Carleton, the baritone, did and should be especially commended in this respect.

Now, if our friend Carleton has any great fault in his singing, it is that you can't catch the words of any song he sings, because he does not enunciate them distinctly.

To the ordinary rules of etymology and orthography, it is needless to say, the "critic" of our story rises superior and casts to the idle winds those principles of criticism which are based on common sense, good taste and judgment, and some acquaintance with musical canons and traditions.

He rarely says anything about a performance, except in the way of an unintelligible puff, and then he often has to correct it the next day, because he has said the thing exactly opposite to what he meant.

He corrects it by saying it was a typographical error.

These "criticisms" are the laughing-stock of the New York Press Club, and for fear of exciting a patient public, that may yet arise in its wrath and mob the *Telegram* office, they should be abated.

—The one hundredth concert at the Casino, on Sunday evening, was a great success. The programme was interesting and generally well interpreted: Mme. Carreno was the soloist, and achieved her usual success. Leybold's Military Band was also an attraction. The orchestra numbered fifty players, and was led by Rudolph Aronson.

—Bern. Boekelman, pianist; Reinhardt Richter, violin; and Emil Schenck, violoncello; have resolved to call themselves the New York Trio Club, and henceforth not only to give concerts (as in former years) on their own account, but to play engagements anywhere within a circumference of a hundred miles. Geo. W. Colby is the new club's manager. The club will give either an entire programme, when requested, or take part in a performance, or will co-operate with leading vocalists, whose assistance may be desired. Further particulars will be shortly announced.

W. H. Sherwood.

WILLIAM H. SHERWOOD, the eminent American pianist, was born at Lyons, N. Y., on January 31, 1854. At an extremely early age he disclosed a phenomenal musical faculty, which was observed and afterward carefully developed by his father, the Rev. L. H. Sherwood, himself a musician of rare originality and ability, and among the very first in America to teach music broadly as a science instead of the art of playing upon a special instrument. Sherwood was also instructed in mathematics and the classics, and in the former was regarded as especially apt. Instead of entering college, having decided to follow music as a profession, he devoted himself entirely to its study. Upon this thorough teaching so early in life unquestionably rests the foundation of the wonderful powers of William H. Sherwood as a musician and master.

At the early age of eleven years he achieved a pronounced success in public by his performance of several difficult compositions, and a frequent appearance in concerts following, he was everywhere received with enthusiasm as a prodigy. Continuing his studies, especially in musical composition and church-organ playing, he succeeded so well as to occupy the position of organist at St. Paul's Church in Syracuse, N. Y., at the time of his departure for Europe, whither he went at the suggestion of Dr. William Mason, of New York, with whom he had been studying for a short time, and who advised that he should be placed under Th. Kullak, of Berlin, rather than at Leipzig. His father accompanied him abroad and remained with him for some time. From the very beginning Kullak manifested the warmest interest in Sherwood, and was so pleased with his compositions that he secured the publication of quite a number of them by one of the leading publishing houses of Berlin, and also introduced them to the highest classes of his conservatory. Here, also, Sherwood further prosecuted his studies of theory, &c., under Dr. Weitzman, and subsequently under R. Wuerst. His progress in piano-playing proved so great that, although not yet eighteen years of age, he was selected after only six months' stay to play at the Royal Singing Academy, which he did amid remarkable enthusiasm, and received unsolicited favorable notices from the leading musical journals, the tenor of which may be judged from the following from the *Sperische Zeitung*: "The greatest interest of all was awakened by a young man named Sherwood, who played Chopin's F minor Fantasia, with such fine feeling, both in touch and conception, that even in one satiated with music as ourselves, it produced the deepest emotions."

The compliment of this appearance at so early an age may be better appreciated when it is stated that those who also appeared were Scharwenka, Moszkowski, Martha Remmert and Nodé, all of whom have since achieved eminence in their profession and were at this time pupils of long standing. While at Berlin Sherwood also studied for a temporary season with Deppe, returning afterward to Kullak. During this same season Sherwood played the "Emperor" concerto, by Beethoven, which was given with full orchestra under the direction of the Royal Capellmeister, Wuerst, and the enthusiasm of the immense audience of nearly 4,000 people became so great that the applause continued until Sherwood had appeared before them for the eighth successive time to bow his acknowledgments. So great was the impression made on this occasion that the performance of this concerto by Sherwood was demanded and given five different times in Berlin under several conductors, never failing to call forth tremendous manifestations of approval.

As a matter of pleasure and incidental study, Sherwood devoted a considerable time to travel, when he visited Muskau, the summer home of Dr. Abbott, Pymont, Hamburg, Stuttgart (where he remained over six months), and many of the interesting localities of Germany, among which were the Hartz mountains, the Thuringian forests, Saxon Switzerland, the Giant Mountains, &c., having also crossed over twice to England. At Hamburg, Sherwood embraced the opportunity of comparing the systems of various teachers, and possessed himself of the friendship of the pupils of different masters whose characteristics he was especially desirous of remarking. From Hamburg Sherwood went to Leipzig, and there studied counterpoint and composition under Richter, and won the friendship and good opinion of such musicians as Reinecke, Grieg and others. Indeed, later on the former extended to him an invitation to play at the celebrated Gewandhaus concerts, which, much to his regret, he was obliged to decline on account of other engagements incidental to his return to America.

From Leipzig Sherwood went to Weimar, the home of the great maestro, Liszt, who, returning in person his call, invited him to come regularly to his house, an opportunity which was embraced to the utmost by him. At Weimar, Sherwood made his home with Toepfer, a warm friend of the great pianist Henselt, and where he enjoyed the intimate society and friendship of many eminent musicians and others. In such an atmosphere Sherwood flourished, and having been previously married to Miss Mary Fay, of Boston, a pianiste of rare ability, and who had been sharing his studies under Kullak, Deppe and Liszt, he was very happy in all his relationships.

To his oldest daughter, born at Weimar, Liszt stood as god-father, and also exhibited his friendliest regard by extending to Sherwood every possible privilege of advancing in his chosen profession. Before leaving Weimar, Sherwood played at Liszt's matinee in the presence of a very distinguished audience, both as to musicians and also persons of very high social rank, and produced a profound impression as to his future brilliant career. Again his qualifications as a composer were noticed, and both Liszt and Anton Rubinstein warmly advised his devoting a large portion of his time to this work.

However, having received an invitation to play at the concerts of the Philharmonic Society of Hamburg, he accepted the same, and upon his appearance won such a success that he received the honor of a salute from the orchestra, one seldom conferred, and also was voluntarily presented by the society with an increase of one-third of the promised fee. At this time he received propositions to appear in all the great cities of Europe, including the court concerts at Weimar, Cassel and Berlin, but with a few exceptions they were declined, as he had determined to end his five years' stay abroad, and return to his home, America, which he did in 1876, making his appearance with full orchestra, under Theo. Thomas, at the Centennial Exhibition at Philadelphia. At one of these he played before an audience of 8,000 people and won an enthusiastic double recall.

Since then he has devoted himself largely to teaching, but has also each season appeared in the large cities at some of the principal concerts and his own recitals. The plan of devoting an entire evening to piano music is a favorite one with Sherwood, and he has awakened a great interest in these concerts wherever he has appeared. He introduces frequently a lecture upon the thought, poetry and sentiment as found in the musical works of the world's greatest masters. Shakespeare to the unlettered may often prove difficult of comprehension and enjoyment, but when interpreted by a Booth, a Forrest or a Cushman, becomes poetic and grand. So with the great musicians Bach, Beethoven, Schumann, Schubert, Handel, Haydn, Mozart, Mendelssohn, Chopin, Liszt, Moszkowski, Rubinstein, Raff, Grieg and others, when interpreted by Sherwood become realities, and listeners are thrilled with delight as they feel the powers of the tone-coloring, romance and wealth of sentiment presented. Such recitals have been given in Boston, New York, Cleveland, Chicago, Cincinnati, St. Louis, Philadelphia and other cities, and at the latter city in 1882 he gave a series of five, covering a repertoire of nearly a hundred pieces, played entirely from memory. In addition to this he has organized several Normal Institutes, where during the summer season teachers and pupils from all parts of the country have availed themselves of the opportunity to come under his instruction. In the affairs of the National Music Teachers' Association Sherwood's influence has always been recognized, and he has won the esteem and friendship of the best musicians throughout the country. Having taken up his residence in Boston, Sherwood is identified largely with the progressive element, and was one of the prime movers in the organization of the Philharmonic Orchestral Society, and is universally regarded as a leader in many of the movements which have given such a new impetus in musical matters in that section. At the close of the last season he was tendered and received a testimonial in the form of a concert, the callers of which numbered some of the most influential of Boston's citizens, including distinguished musicians. It must be remembered that Mr. Sherwood is still young, and yet a great student and thinker in music, and notwithstanding their present greatness, none will be venturesome enough to say that the limit of his powers has been reached, although his leading position is conceded by the press and critics throughout the country.

Whereabouts of Foreign Artists.

Teresina Singer, Milan.
Marcella Sembrich, Dresden.
Filomena Savio, Milan.
Emma Dotti, Milan.
Emmy Fursch-Madl, Rivanazzano.
Gertrude Griswold, Paris.
Ida de Sass, Marseilles.
Giuseppe Frapoli, Paris.
Guiliano Gayarre, Yrun (Navare).
Pasquale Lazzarini, Rio Janeiro.
Angelo Masini, Milan.
Ladislav Mierzwinski, Varsavia.
Henry Prevost, Prague.
Richard Petrovich, Rio Janeiro.
Victor Maurel, Paris.
Henry Storti, Milan.
Napoleon Verger, Rome.
G. B. Antonucci, Carpi.
Armand Castelmarty, Udine.
Etelka Gerster, Bologne.
Caterina Marco, Sendinara.
Eva Cummings, Milan.
Emma Nevada, Paris.
Eugenie Pappenheim, Erba.
Ida Lumley, Vigo.
Wilhelmina Tremelli, Vienna.
Antonio Aramburo, Santiago (Chili).
Pietro Bacceti, Genoa.
Italo Campanini, Parma.
Francesco Runcio, Prevalcore.
Roberto Stagno, New York.
Francesco Tamagno, Carate Lario (Como).
Enrico Tamberlick, Vigo.
Sante Athos, Rio Janeiro.
Ezio Ciampi-Cellaj, Bologne.
Giuseppe del Puente, Milan.
Egisto Galassi, Milan.
Franco Novara, Trieste.
Romano Nannetti, Rome, per Ariccia.
Angelo Tamburini, Venice.
Adriano Pantaleoni, Udine.
Mme. Scalchi, Turin.
Paolina Rossini, Vienna.
Gaetano Monti, Milan.

Personals.

HE HAS RETURNED.—It is gravely announced that Fred. Archer has returned to town and will resume his duties as critic on a rotten musical journal. Seeing that last season Mr. Archer succeeded in "writing himself down an ass" oftener than any other critic here or elsewhere, the above information will be hailed with delight by all who are on the lookout for amusement of the rarest kind. Musicians find immense enjoyment in looking over his self-styled giant compositions. Fanciful fifths and oleaginous octaves are precipitously intermingled with other false progressions and vie with each other in creating a kaleidoscopic *olla prodriva* of musical mediocrity in his compositions, which would make out of a competent proof-reader a confirmed lunatic.

A CORRECTION.—A typographical error in our last issue made it appear that the Chatterton-Bohrer Concert Company was connected with one William Bohrer. The company is known only by the above title.

BARTLETT AND BERRY.—Mr. Homer N. Bartlett has just completed a comic opera, the libretto being written by William J. Berry, a young and talented journalist, at present connected with the New York Tribune. Bartlett's music and Berry's muse should make a mellifluous mosaic.

A DAINTY MORSEL.—Herdon Morsell, a Boston composer and tenor singer, was married last week to Miss Lizzie Burton, of Cambridge. His songs have achieved some success, especially one dedicated to Mrs. Cary-Raymond, entitled "Vanished Dreams." It is to be hoped that his marriage will not be a "vanished dream."

BACK TO BOSTON.—Madame de Angelis, the popular vocal teacher of Boston, has returned to that city from Europe, and has resumed her course of instruction. She gave a concert on board the Bothnia on its last trip from Liverpool, which netted \$200, which was set apart for the aid of aged seamen.

HOME AGAIN.—That fine contralto singer, Florence D'Arona, has just returned to America. Her appearance here will be watched with interest, for her voice is of unusual beauty. She will sing in London next season. Both in Milan and Paris she was received with enthusiasm.

LISZT A POOR WRITER.—It is said, and with some show of truth, that Liszt seems never tired of being flattered. Some say that he is not a good writer, while the *Saturday Review* says that everything that has been written in relation to him seems fated to be as bad as any literary work that he himself executes.

ENGAGED BY STRAKOSCH.—The Chevalier Antoine de Kotski, who has recently played in this city with excellent results, has been engaged by Maurice Strakosch to travel with the Emma Thursby troupe.

CHEEK BY JOWL WITH THE LAW.—Christine Nilsson and the law are fast friends. She is reported to have met with difficulties in the settlement of her deceased husband's estate. M. Rouzeaud's relatives dispute Mme. Nilsson's claims upon the estate, which amounts to nearly \$50,000. Twenty-nine thousand dollars have been deposited in the National Deposit Office, to await the final liquidation. This is the outcome of one of the suits recently brought by Mme. Nilsson.

GRUENFELD STAYS ABROAD.—Max Grünfeld, the eminent German pianist, who was to come to this country this fall, under the management of Gustav Amberg, has decided to stay in Europe. Perhaps his decision is wise.

READY FOR PUPILS.—Adolf Hartdegen, the first 'cellist of the Thomas orchestra, and his wife, the accomplished soprano, Lillian Norton, have returned to the city after the extended Western trip with Theodore Thomas. Mr. Hartdegen announces that he is ready to resume his 'cello teaching.

ARNOLD IN TOWN.—Richard Arnold, the well-known violinist, has returned to the city from his *tusculum* at Dolgeville. His wife, who spent the summer in Germany, will sail from Hamburg on Saturday next.

A POPULAR TEACHER.—S. B. Mills, with the approach of the musical season, has returned with his family from the Catskills, and his genial face can be seen daily at Steinway Hall, where he receives his numerous pupils.

A SUCCESSFUL SCHOOL.—Cincinnati possesses in Prof. S. E. Jacobsohn one of the best violinists in the country, and since his resignation from the faculty of the College of Music, his school has been a pronounced success. This clearly proves the fact, well known by all who have had any opportunity to form a personal judgment, that in the difficult art of teaching he is equally as proficient as he is a performer. He certainly is as painstaking, skillful and enthusiastic in developing the talents of a tyro as he is when interpreting some great work of musical imagination to listening thousands.

ARRIVAL OF STAGNO.—Signor Stagno, the tenor, arrived in this city on Sunday. Last season he sang at Saville, and for four years was a favorite at the Imperial Opera House, St. Petersburg. He is accompanied by his wife, who will also sing at the New Metropolitan Opera House. He is likely to achieve as great a success here as abroad.

THE MEXICAN NIGHTINGALE.—Senora Angela Peralta, sometimes called the "Mexican Nightingale," is dead. She was educated in Italy and made a successful debut there. She appeared under Max Maretzek's management at the Academy of Music, and achieved an excellent success. She died at Mazatlan. She had a genuine soprano voice, and was a true artist.

Boston Correspondence.

BOSTON, September 1.

THE delay in the completion of plans in matters musical for the coming season is somewhat remarkable. That plenty of attractions will be offered to the public is certain, but the consequence of the tardiness in executing the necessary details of the contemplated ventures is a source of considerable anxiety to local managers, and just what these attractions will consist of, it is impossible, on this account, to say now. One gratifying announcement, however, is that the sale of tickets for the third season of concerts by the Boston Symphony orchestra, under Mr. George Henschel's direction, will open on Monday morning, September 17, when the seats will be offered at auction. The seats are divided into two classes, and the prices fixed are \$6 and \$12, the competition at the auction being for the premium to be paid above these amounts for the choice of the "best seats." The concerts will be twenty-four in number.

There are some very good voices in Rice's Surprise Party, now performing in "Pop" at the Bijou Theatre, notably those of Miss May Stembler and Miss Marie Jansen. The former's is well rounded and powerful; Miss Marie Jansen's is sweet, delightful and of perfect tone—her singing, acting and natural grace go together to make as perfect a performance as was ever seen in her line.

Miss Teresa Adams, a Boston singer, who has been abroad completing her musical education, lately made her debut in Spezia, Italy, and scored a marked success, the Italian critics speaking in the highest terms of her. The *fisist* says that her acting was admirable and her voice magnificent. The *Spezia Nuovo* says that she sustained with grace the part of *Amina*, essaying with the greatest confidence and equal success the most difficult vocal feats. Of another success, the *Vedetta* says that Miss Adams achieved as decided a success as the *Marchioness* in the "Duke of Genoa" as in *Sonnambula*.

Mr. Carlyle Petersilea takes with him five pupils, when he sails for Europe on the Gallia next Wednesday. They will travel for a brief period, and will then settle in Berlin for a year, pursuing their musical studies under Mr. Petersilea's direction. They will have the benefit of all musical events at Berlin, and French and German only will be spoken. Mr. Calixa Lavallée will have charge of the academy in the absence of Mr. Petersilea.

Miss Fanny Kellogg is to sing the soprano rôles in Bach's cantata, "A Stronghold Sure," and Mendelssohn's "Hymn of Praise," when these works are given by the Handel and Hayden Society on Sunday evening, November 11. WILL WARBLER.

BOSTON, September 15.

THE first operatic attraction of the season will be presented at the Globe Theatre, on the 17th inst., in "The Queen's Lace Handkerchief," by the McCaull opera company. There is considerable talent in the troupe, and especial interest is felt in the debut of Mr. Will Rising, the young American tenor. Mr. Fred Leslie, who made a success here two years ago in "Mme. Favart," makes his rentrée, and Miss Helen Dingeen and Mr. William T. Carlton, both Boston favorites, also appear.

Although Boston is still without an extended regular season of grand opera, we are promised a number of successes in that line. Manager Grau brings his company of French artists to the Park Theatre in November next, when Mlle. Aimée will be heard by former admirers; and Manager Duff's fine company will also pay us a visit. The other attractions include Mapleson's grand opera, with Patti, Gerster and Pappenheim, and Abbey's grand opera, with Nilsson, Sembrich, Scalchi, Campanini and Stagno. Manager Abbey will have his season at the Boston Theatre, the two weeks following Christmas, immediately after his season in New York. Manager Mapleson's will be later, but his dates here are not yet known.

The sale of seats for the third season of concerts by the Boston Symphony orchestra will open on the 17th inst. In response to a number of protests against having the sale by auction, Mr. Higginson, the patron of the enterprise, asserts it is done simply as a trial, and if the plan does not work satisfactorily, another way will be tried next season.

There is considerable local interest felt here in the organization known as the "Boston Ideal Opera Company." The uninterrupted success of this troupe since its formation, justifies the pride felt toward the home artists. This season, as usual, they open with a short trip on the New England circuit, and on October 15, they open at the Globe Theatre. The attraction will be the first production of one of their lately secured novelties, "The Weathercock." The opera under the original name, "La Girouette," was brought out first about four years ago at the Théâtre des Fantaisies Parisiens, in Paris, and was written by Mme. Emile Emery and Henri Bocage, the music by M. Cœdès. Cœdès was a prompter at the Paris Opera, and is described as being one of the jolliest of fellows, who waited so long for luck to strike him that when the opera scored a success his brain was turned and he was sent to an asylum. The adaptation to be used by the "Ideals" is by Mr. Oscar Weil, whose version of the "Musketeers" was so successful last season. The opera was put on at Daly's Theatre, New York, a couple of seasons ago, translated by Mr. Fred Williams, but the production by the "Ideals" will be the first presentation of the work in this country by an operatic organization. There is very clever work in the dialogue, and the music is very bright and tuneful.

The chorus choir of the Church of the Immaculate Conception, under the direction of Sig. Leandro Campanari, is to be increased to eighty voices, and many works of note will be sung during the

coming months, Schubert's mass in E flat having been selected for the Christmas service.

Mr. C. R. Adams has organized a company from his pupils to present the "Marriage of Figaro" at an early date. The cast is worthy of commendation.

Mme. Chatterton-Bohrer, the harp-player, has organized a new concert company, which will begin an extended tour in October. Miss Emma J. Howe, the well-known soprano, is a member.

Miss Emma C. Thursby, with M. Maurice Strakosch, visited Mrs. Ole Bull, at Cambridge last week. WILL WARBLER.

Washington Correspondence.

WASHINGTON, D. C., September 10.

AFFAIRS at the National Capitol are again taking on their fall aspect, and after the usual dull summer, activity is once more the spirit of the hour and the promise is that the coming season will be a good one for business generally.

The theatres are again putting out their amusement bills, while the National, with Barlow and Wilson's Minstrel Troupe, have caught the first rush of amusement seekers and have been doing a splendid business. During the summer and at the present time two summer gardens have been doing well and cannot complain of lack of patronage, showing that Washington is fast falling into the ways of its cosmopolitan Northern sisters, and is becoming an important place to the professional.

A few years ago, the enterprise of both Mr. Abner and Mr. Driver would have fallen flat, while now even with an admission charge, both live and prosper. Usually professionals have looked upon Washington as dangerous ground, and many a hopeful combination has been wrecked passed redemption. As for concerts, how many managers can tell a tale of woe? Nearly all except Ditman, who seems to have a peculiar way of his own in getting together a really good house.

But now, with the city's growth, better times seems to be the promise, and the present season being the long session of Congress, it is expected that there will be a large influx of strangers, visitors and society people, the latter, by the way, looking toward Washington as a fine winter place of residence, and building and buying to such an extent that there is a genuine boom in the real estate business of this city.

The Casino Company have their plans now well under way. A building permit has been given them, and it is expected that building will be begun in a very short time. The site selected is in the most fashionable part of the city, having a frontage on Connecticut avenue of 125 feet, by a depth of 150. Mr. J. R. Thomas, of your city, is the architect. Washingtonians are looking forward to the completion of the Casino with much interest, as it has long been the desire for a better and pleasanter amusement resort than there now is. The National and Ford's are the two principal theatres, while the Comique does not in the least trouble itself about catering to the tastes of the *élite*. Lincoln Hall is the only eligible concert room, and another will be very acceptable. There remain Odd Fellows' Hall and Willard's Hall. The latter, in my opinion, from its central location, would be a most excellent place for a small, permanent stock organization that would produce something good and thoroughly select and run during the winter months. Only certain classes of entertainments do well in this city, and therefore managers should understand that, owing to this not being a manufacturing or commercial centre, that there is a better element to be catered for and provide accordingly. Mr. Kingsley, the energetic business manager of our National Theatre, could furnish abundant evidence of this truth, because from his long experience he is well able to judge of the tastes of the people, so that I assume that a good company under small expense at Willard's Hall would do as well in winter, as the summer gardens have been doing during the summer.

There is nothing going on in local musical circles worth recording, nor is there anything announced to take place in the near future. LINDSAY.

Denver Correspondence.

DENVER, August 24.

HATTIE SCHROTER, a well-known and able soprano, is at present visiting friends in Denver. Belle Cole is also summing here, and Denver therefore is musically blessed at present. It is only to be deplored that the concert field is small or rather *nil* during the summer; but, as "it is an ill wind that blows no one any good," so in this case the dearth of entertainments leads these singers to sing almost weekly at some church, and lukewarm Christians are drawn to church thereby.

However, we are not devoid of first-class local talent in that direction, and first among choirs the Evans Chapel Quartette must be noticed. The music is under the guiding hand of Miss Jessie Hardy, to whose ability the present high accomplishment of the quartette is in great part due. She has the best material to work with, and has obtained the very best results. The members of the choir have always given her the credit of saying that, with their best work, they could not have attained the perfection that they now have without her. Her influence is also to be distinctly perceived in the College of Music connected with the Denver University. She is conscientiously training the young voices, and those who are fortunate enough to be placed in her charge will have themselves to blame if they do not become good vocalists. As an oratorio singer, Miss Hardy has shown herself, even with the limited opportunities offered in Denver, to be trustworthy. She has a good voice, much musical culture and a thorough understanding of the works which she interprets, and is one who

will always be prominent in the march to musical progress here. Remenyi will arrive here while the weather is still warm, but we hope that, despite that fact, he will be successful.

RENGAW.

Jacksonville Correspondence.

JACKSONVILLE, Ill., September 12.

THE announcement that Prof. Heinrich Wienskowitz would give a public piano recital, drew a very large audience to Conservatory Hall on Monday evening last. The ailes and anti-room were jammed, and standing-room was at a premium. The class of citizens present, and their close attention, made a very pleasing compliment to the stranger. He has made a good impression upon our musical people, and begins his work as leading pianist at the Conservatory under highly favorable auspices. SENEX.

Allentown Correspondence.

ALLENTOWN, Pa., August 28.

THE coming amusement season, which will open on September 4, promises to be the most brilliant in the history of this city. Manager Aschbach has gone to considerable trouble to secure the leading artists. The Academy has been repainted and renewed. All attractions engaged for Allentown will also appear under Mr. Aschbach's management at Bethlehem and Mauch Chunk.

The following is a list of attractions already engaged: Wilbur Opera Company in "Billee Taylor;" Haverly's Minstrels, Ford's Opera Company in "Merry War," and Boston's Ideal Company.

Mr. Aschbach is also negotiating with other parties, and announcements will be made from time to time. HORNE.

Choice Criticism.

MUSIC AND DRAMA is very happy in its criticisms, for it furnishes great amusement to intelligent and cultivated musicians. In its issue of September 15th it says that, "Professor Van Raalte, of Boston, played with success from the 'Meistersinger,' of Wagner." Whether the professor played all the opera or not is left to the reader's imagination. What an authoritative criticism to be sure! Further on it says that "Mr. Wood, the well-known tenor of New York, sang from Wagner's 'Die Walkure,' and closed the concert with a delightful rendering of Braga's 'Angel's Serenade.' The piano, harp and violin accompaniment." The last sentence of six words is very comprehensive! We are told "the music of the orchestra left nothing to be desired;" that "Charles Hallé is a conscientious and classical musician, without, however, that heaven-born genius which has characterized the leaders 'par excellence';" that "Minnie Hauk has to sing in America in September, and yet the foreign papers make her *be* in Paris and then *send* her to Denmark and Sweden, because she can sing at least twenty prominent parts in four different languages;" that "the most popular piece [in 'La Princesse des Canaries'] was the duet in the second act between those two favorites, Duplan and Mezières, who outdid each other." We always believed that only one individual could outdo another, but that two individuals could "outdo each other" seemed impossible until we read it in the impotent sheet that doles out by the week such laughable folly as the above.

Are not these items in *Music and Drama* copied from the *American Art Journal*?

Royal Musical Sandwiches.

THE following humorous paragraph appeared in the always bright and witty *Morning Journal*: "King Kalakaua's royal Sandwich Island band has arrived in San Francisco, strong in wind and sound in limb. The alarming reports that its members, thirty in number, were afflicted with the leprosy, prove to be without foundation. They have been given a clean bill of health by the quarantine authorities. Why cannot Kalakaua bring them East? Mr. Gilmore, who is the great musical director of the Atlantic slope, and whose artists have won the applause of all the crowned heads in Europe, would, we have no doubt, be happy to meet them in windy competition at Coney Island. The contest of musical skill could be easily arranged. The better plan perhaps would be to decide the struggle by individual competition, allowing trombone to contend with trombone and bass fiddle with bass fiddle. The victory should go to the party which holds out the longer."

In reprinting the same for the benefit of our readers we likewise take the liberty of calling the attention of our usually well-informed e. c. to the fact that brass bands to our definite knowledge do not, as a rule, contain bass fiddle players among their performers.

...Victor Mahillon, the celebrated brass band instrument maker, of Brussels, has been appointed reporter for the jury of the Amsterdam Exhibition. The other members of the jury are M. Wolff, of the firm of Pleyel, Wolff and Cie., of Paris; M. Rahr, a musical instrument dealer, of Utrecht; Daniel de Lange, a conductor and musician at Amsterdam; Herr Kaps, the piano maker, of Dresden, and M. Gand, of the firm of Gand & Bernardel, of Paris. M. Wolff has been elected president, and Herr Kaps vice-president of the jury. The objection to most exhibition juries, that the members are not practical men, certainly does not apply here.—*London and Provincial Music Trades Review*.

HOME NEWS.

—Signor Mattia Bina has just returned from Europe.

—The Temple and Schubert Quartettes and Lotus Glee Club will appear in Boston Music Hall, October 11.

—Martha Dana Shepard is to be the pianiste at conventions at Burlington, Vt., and Laconia, N. H., next month.

—E. H. Ober, manager of the Ideal Opera Company, is the guest of Myron W. Whitney, Camp Comfort, Plymouth.

—It is said that nearly all the rooms at the New England Conservatory have been engaged. Dr. Tourjee has returned from Europe.

—The Philadelphia *Ledger* says that \$600 per annum is a maximum salary for a singer in a church choir in that city, except in special instances, and that very few of the Roman Catholic choir (quartet) singers receive more than \$200 or \$250 per annum.

—E. H. Hastings, the enterprising manager of the Bijou Theatre, Boston, while in Europe, engaged Audran to write an original piece exclusively for the Bijou. Randegger's opera, "The Rival Beauties," will also be produced there, and another novelty in the shape of an entirely new comic opera, the work of a rising French author.

—The Concordia, of White Plains, a musical organization of Germans, held its first annual festival last week at Fisher's Grove, where was presented a silken flag, the ceremony of presentation being performed by Miss Fannie Armbruster. The Teutonia and Fedalia societies, of Yonkers, and the Männerchors, of Mount Vernon, were also present. A procession went through the principal streets.

—The New York Philharmonic Club has issued its circular for the coming season. The performers will be Richard Arnold and Philip Färber, violins; Emil Gramm, viola; Emil Schenck, violoncello; Eugene Weiner, flute, and August Kalkhof, double bass. They style themselves the finest combination of solo talent in America. They can be engaged by lyceum committees and managers of concerts for concerts outside of as well as in the city.

—The usual vocal and instrumental concert at Koster & Bial's on Sunday evening, offered to those who attended it, the Vienna Songbirds in choruses from "The Mascot" and "Princess of Trebizonde;" Miss Isabella Ward in selections on

various instruments, Miles. Juliette, Laurence and Hortense in new songs and instrumental pieces by Mr. Zaulig's orchestra.

—A new organization called the American Comic Opera Company, will make its debut at Cincinnati, on the 23d inst., in the comic opera "Arctic."

—A sacred concert was given at the Thalia Theatre on Sunday evening for the benefit of the widows, orphans and invalids of the Twentieth New York volunteer (Turner) regiment.

—"Prince Methusalem," is still drawing large audiences at the Casino. On Monday evening Miss Jennie Winston made her first appearance as the *Prince* and her husband, Mr. Bell, took Mr. Mafin's place in the cast.

—The McCaull Comic Opera Company No. 1, began its season at the Globe Theatre, Boston, on Monday evening with "The Queen's Lace Handkerchief," Miss Helen Dingee appearing as the *Queen*. The cast also included Miss Rose Leighton, Mme. Cottrelly, W. S. Rising, Fred. Leslie, W. T. Carleton, H. Macdonough, Jay Taylor and Harry Standish.

FOREIGN NOTES.

...Lortzing's "Undine" is to inaugurate the season at Berlin.

...Dr. Hugo Riemann, of Hamburg, announces a supplement to his "Musik-Lexicon."

...Augustus Manns is giving a series of operatic performances in the Crystal Palace, London.

...Ambrose Thomas has been indisposed, but recent accounts, it is said, represent him as now convalescent.

...Eugene d'Albert, the celebrated young pianist, is to compose, or is now writing, a new symphony for the festival at Birmingham in 1885.

...At the Paris Opera, M. Piroia replaced, a week or so ago, M. Laurent in "L'Africaine" and "William Tell," and acquitted himself with much ability.

...Edward Solomon's new comic opera, "Pocahontas, or the Great White Pearl," will be produced at the Opera Comique, London, in October, Miss Lillian Russell assuming the title-role. Mr. Solomon will probably return to this country with "Pocahontas" in September, 1884, for a season of comic opera in New York and the principal cities of the States. Miss Russell, it is said, has recently received offers (which, according to report, have

been accepted) from D'Oyly Carte to create the principal part in Gilbert & Sullivan's new opera, and from the Alhambra for the opening of that theatre in October.

...Benjamin Godard is reported to be engaged upon the composition of an opera, "Don Pedro de Zalamea," which will be first produced at Antwerp. The libretto is by Sylvestre and Detroyat.

...The new Conservatoire opened only last April in Sondershausen, under the direction of Carl Schroder, has, it is said, made a very successful commencement, eighty-five pupils having already entered it.

... "Captain Kidd," a comic opera described as new and original and melodramatic, written by George H. Abbott, and composed by Frederick Solomon, was produced for the first time on any stage on September 10, at the Prince of Wales' Theatre, Liverpool.

...Last month a farcical extravaganza, called "A Bunch of Keys," was presented in London, as a "musical comedy," by the Anglo-American company now in possession of the Avenue Theatre. Neither the words, by C. Hoyt, nor the music, by G. L. Gordon, pretend to any exaltation.

...It is authoritatively stated that Herr Angelo Neumann has undertaken the direction of the Bremen opera, and will during the coming season produce there, in addition to the standard classical works of the repertoire, the "Rheingold," "Walkure" and "Tristan und Isolde." Anton Seidl is engaged to conduct Wagner's works.

...The musical world has recently lost two distinguished flute players and composers for that instrument, both of Vienna—Joseph Fahrback, aged seventy-nine, and Franz Doppler, aged sixty-one. The latter has made himself also a name as a composer of operas and ballets. His most successful works of this description are the operas "Ilka" and "Wanda," and his ballets "In Versailles" and "Melusine."

...The prospectus of the London Monday Popular Concerts announces for its twenty-sixth season a series of twenty-one evening concerts, commencing on November 5, 1883, and extending to April 7, 1884. The Saturday Popular Concerts will consist of twenty performances, to be given in the afternoon, and will extend from November 10, 1883, to April 5, 1884. The artists will include Madame Norman-Neruda, Herr Joachim, M. Pachmann and Signor Piatti, other engagements being still pending.

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The "Musical Courier" is the Only Weekly Musical Paper Published in the United States. Office, 25 East 14th Street, New York.

A TRANSACTION BY BEATTY

A BALTIMOREAN BAMBOOZLED.

A Religious Paper Appealed to in Vain.

Effect of the Exposures that appear in The Musical Courier.

BEATTY THOROUGHLY ALARMED.

THE MUSICAL COURIER has at last succeeded in inaugurating an active and aggressive campaign against Daniel F. Beatty, of Washington, N. J. This man Beatty has been imposing for years past upon the people of this country, selling useless organs and the cheapest and lowest grade pianos, and in many instances keeping and using money not rightfully belonging to him, and frequently failing to return money for organs that have proved to be useless.

As will be seen in to-day's issue of the MUSICAL COURIER, there is a great probability that Beatty has aroused the indignation of some persons whom he has victimized, and that he will be brought to terms by them with our assistance.

We herewith present the facts of a case which needs no comment.

Mr. John G. Robinson, a highly respected citizen of Baltimore, Md., purchased a Beatty organ last year. He used it for some time and detected so many flaws in its construction, and it became so worthless in his estimation and in that of organ experts, that he decided to return the organ to Beatty. Beatty had received \$65 for the organ. Mr. Robinson asked for the return of his money, sending the following letter.

BALTIMORE, September 15, 1882.

Hon. D. F. Beatty:

DEAR SIR—Some time since I bought one of your celebrated Beethoven organs through Dr. J. T. Tucker, of Church Hill, Queen Anne County, Md. The organ has proved to be an entire failure, and as it is guaranteed and a promise of refunding the money was made in case of its being unsatisfactory, I ask for the return of the amount paid, \$65, and I will box and ship you the organ.

Some persons tell me that you are not a reliable party and that I shall have trouble in getting my money! I trust this may not prove so in this case. Very truly yours,

JNO. G. ROBINSON,

28 Camden street, Baltimore, Md.

Herewith the reply:

WASHINGTON, N. J., U. S. A., September 18, 1882.

{ In reply to yours }
{ of 9, 15, '82. }

Mr. Jno. G. Robinson, Baltimore, Md.:

DR. SIR—Will you please advise me just what is the trouble with the organ and I may be able to give you instructions whereby you can put it in full and satisfactory repair at slight expense. Give me just the exact condition of the organ as it is at present and I will advise you. Very truly yours,

DANIEL F. BEATTY,

D. E. W.

Mr. Robinson answered Beatty with an explanation of the fraudulent stop-work in the "Beethoven" organ, evincing more than ordinary intelligence on the subject.

BALTIMORE, September 21, 1882.

D. F. Beatty, Esq.:

DEAR SIR—In reply to yours of the 18th inst. I would say that the stops are falling off, the action is out of order and the organ does not prove to be what it is represented to be in your advertisement.

You say in your advertisement that it has ten (10) full sets of reeds. I can only find three (3) full sets! You say it has no dummy stops! What possible use you make of twenty-seven stops with only three sets of reeds is beyond my comprehension.

The whole thing is entirely unsatisfactory, and as you promise to refund the money paid within one year if the organ proves unsatisfactory, I simply ask that you make good the promise and send me your draft for the amount paid, which was sixty-five dollars. And as much as you are selling the same organ now for \$125, and are pressed for enough to fill your orders, it will be certainly no pecuniary loss to you, but quite a good investment.

I have stored the organ with Messrs. Sanders & Stayman, No. 15 North Charles street, who are authorized to box and ship the organ to you upon the receipt of your draft for the money.

I trust this will be attended to forthwith.

Yours truly, JOHN G. ROBINSON.

To this Beatty answered that the reeds were just as represented, and that every stop performs its part. The letter is very humorous. Here it is:

WASHINGTON, N. J., U. S. A., Sept. 22, 1882.

{ In reply to yours }
{ of 9, 21, 1882. }

Mr. John G. Robinson, Baltimore, Md.:

DR. SIR—The organ has ten sets of reeds, just as represented, and every stop performs its part, as you will find by using them as per stop combinations given. The falling out of stops is a small matter. They can be glued in as good as ever. New faces will be sent you at any time. In regard to the action I will at any time advise you how to repair upon information that it is out of repair, and where wrong. I trust you will give it a longer trial, as I know it will give you full satisfaction in the end.

Very truly yours,

DANIEL F. BEATTY,

D. E. W.

According to Beatty it is a small matter if stops fall out. Of course it's a small matter if the whole Beatty organ falls out or falls to pieces. And then Beatty offers to repair the action, as if one of those Beatty actions that are originally not worth anything can be improved by repair.

Mr. Robinson found that he was in the hands of a queer specimen of the *genus homo*. Mr. Robinson was willing to lose \$5 to get his money back. He wrote to Beatty the following letter:

BALTIMORE, Sept. 23, 1882.

D. F. Beatty, Esq.:

DEAR SIR—Yours of the 22d at hand and contents noted. In reply I have to say that I am a practical workman on instruments myself in some degree, and have had others to examine the organ also, and they are of the same opinion with myself that the organ has been misrepresented entirely, that it has only three sets of reeds and plenty of dummy stops, and that it is of very poor material and workmanship. It is altogether very unsatisfactory, and as you have promised to refund the money in such cases I hereby demand the fulfillment of your promise. It is of no use to give it a further trial, as the more I try it the more disgusted I become with it.

I will deliver it to any one you may name, or box and ship it back to you upon the receipt of \$60. Yours truly,

JNO. G. ROBINSON.

Beatty made no reply. He had Mr. Robinson's good money and Mr. Robinson had his useless organ. "Why," evidently thought Beatty, "what's the use answering? He has a 'Beethoven,' one of my celebrated good-for-nothing organs, and I have his cash. What's the use answering?" And he never answered.

Mr. Robinson waited until October 16, eleven months from the present time, and wrote again for his money in the following peremptory manner:

BALTIMORE, October 16, 1882.

Mr. D. F. Beatty:

DEAR SIR—I have waited for a long time, but you have failed to reply to my last letter which demanded a compliance with your promise to refund money paid for organs that were not satisfactory.

Does your promise amount to nothing? You surely do not mean to play sharp, as it is termed in some business circles, and laugh at your victims?

If this is your game, you will find that there is another side to laugh on.

Now, I am tired of this matter, and as I have given you respectable references and offer to put the instrument in the hands of any one you may designate, I shall expect compliance with your promise at once, or I shall give you the benefit of a publication of the facts in the case. Yours, &c.,

JNO. G. ROBINSON,

28 Camden street, Baltimore, Md.

For over one year Beatty has been using Mr. Robinson's money, and, notwithstanding threats and appeals, he neither returns the money nor does he answer.

We leave it to our readers and the trade to infer what such action deserves to be called.

In the meanwhile Mr. Robinson appealed to the organ of his church, the New York *Christian Advocate*. He wrote to the paper the following letter:

BALTIMORE, September 18, 1882.

Messrs. Editors *Christian Advocate*:

GENTLEMEN—I have been a subscriber for and a reader of your paper for a great many years, and have great respect for its power and influence. Indeed, I may say that I am very jealous where its interests or reputation are involved.

I have been a member of the M. E. Church for the last twenty-six years, and am now a licensed exhorter in the church and have been active in the church's interest.

I therefore claim to have a right to speak when I see that our church paper is being used by designing and disreputable men to promote their swindling business operations.

I will refer to one instance only which has come under my observation, and that is, the advertisement of the Hon. (?) D. F. Beatty!

His advertisement is a tissue of falsehoods from beginning to end.

The "celebrated (?) Beethoven," he says, has "TEN full sets Reeds, 27 stops, no dummies!" Being a workman on organs, and having personally examined this "celebrated" organ I unhesitatingly say that the above assertion is absolutely false.

It contains but three (3) sets of reeds, and the dummy stops are very numerous, fifteen of them, at least, really useless. The material and workmanship being of the poorest order.

Any reputable maker would sell a very much better instrument without misrepresenting it, for less money. His methods of business are as dishonest as his instruments.

He says that he has no agents! but sells direct to the purchasers! I have in my possession the proof to the contrary.

He has changed the price of this organ from \$60 to \$125, and yet he offered it to agents for \$54.

He keeps money sent to him by parties ordering organs, from four to six months without filling the orders, and I can give the names of a number of parties whom he has thus treated.

Many other things I could say of this disreputable party, but I have said sufficient for the present. Now, there are a great many readers of your paper who believe that every advertisement in your paper is perfectly reliable, because it is published in your paper, and thus you become the medium by which they are deceived.

Now, the question is, how can you insert in your columns an advertisement of such a character, when the facts from a reliable source are given you?

I hold myself ready to prove before any intelligent jury the facts stated above, and give you as reference, Rev. D. H. Carroll, of our Book Concern, Rev. J. B. Stitt, as my pastor, and any competent workman on organs in the city.

I trust you will give this matter a little ventilation in your paper, that the unwary may be put on their guard, and that such disreputable proceedings may be somewhat abated in the future.

Yours truly,

JOHN G. ROBINSON,

28 Camden street, Baltimore, Md.

The *Christian Advocate* never referred to this complaint. This proves again what we asserted to our readers in the last issue, viz: that Beatty manages to get the indorsement of the religious press. The only course for every organ manufacturer, agent and dealer to pursue is to withdraw his patronage from every paper that countenances Beatty by advertising him, especially in view of the facts presented by the MUSICAL COURIER of late.

In justice to the *Christian Advocate*, we will state that several gentlemen connected with that journal called at our office, and after we presented to their consideration the original correspondence which convicted Beatty in the exposures that appeared in the MUSICAL COURIER of August 29 and September 12, they stated that they would drop his advertisement. We hope so. A journal like the *Christian Advocate* must protect its subscribers, and cannot afford to carry Beatty's advertisement, as in doing so the very object the paper has in view would be defeated.

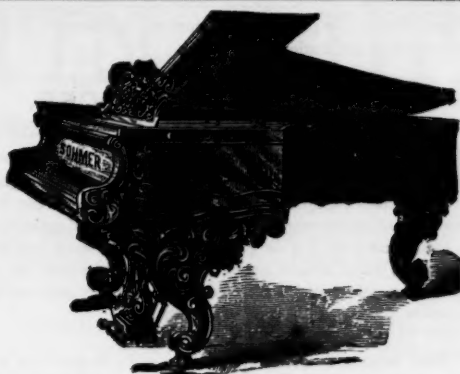
Our exposures have also compelled Beatty to begin the manufacture of the advertised \$35 organ, and we hereby notify him that we will remember that it is only since our articles have appeared that he has been driven into the dilemma. He wrote to Dr. B. A. Lindsey, of 215 West Twenty-third street, New York, on July 22, 1882, that the reason he did not manufacture the \$30 organ he then advertised was that "it did not pay." The letter was a falsehood. He never manufactured these \$30 or \$35 organs; only last week he gave an order to start 100. This is another effect our articles have produced.

And now we will mention one of the most gratifying results of our labors. We have in our possession, copies of

(Continued on page 164)

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.



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ECLIPSE ALL OTHERS IN IMPORTANT IMPROVEMENTS!

Most Powerful, Melodious, Beautiful and Convenient. Study their Superb Qualities and you will have no other.

CATALOGUES AND TESTIMONIAL BOOKS MAILED FREE TO APPLICANTS.

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GUILD PIANOS

Nearly 17,000 now in use.

The Best Medium-Priced Instrument ever offered to the Trade and Public.

WRITE FOR PRICES TO

GUILD, CHURCH & CO.,

682 Washington Street,

BOSTON, MASS.

"It is the sweetest-toned Piano I ever heard."—From Mr. Harris, of England, the inventor of the celebrated "Harris Engine."

"Are famous for great nicety and durability of workmanship and fine tone qualities."—Journal.

"We recommend as being in every respect reliable and satisfactory."—Oliver Ditson & Co.

DYER & HUGHES, FOXROFT, ME.

MANUFACTURERS OF

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ORGANS

—AND—

ORGAN CASES.

For the Trade only. Correspondence solicited.

Low prices and liberal terms to responsible houses.

Our Cases are all finished, pedals hung, &c., ready to receive the action.

Send for Catalogue and prices.

Established 1866.



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SYMPHONY.

SYMPHONY.

Organists of high repute unqualifiedly endorse the "Symphony" as the most complete instrument ever constructed, and an achievement totally surprising and unexpected.

Wonderful Power,

Beautiful Effects.

Seventy-five other new and beautiful styles now ready and shown in New Catalogue. A postal card will get it.

WILCOX & WHITE ORGAN CO,
Meriden, Conn.

SYMPHONY.

SYMPHONY.

A. HAMMACHER.

WM. SCHLEMMER.

C. F. GOEPEL.

A. HAMMACHER & CO., 209 BOWERY, NEW YORK,

Piano-Forte Materials, Tools and Trimmings,

THE LARGEST ASSORTMENT IN THE COUNTRY

PIANO-FORTE HARDWARE,

Send for our New Illustrated Catalogue.

A. HAMMACHER & CO., 209 BOWERY, NEW YORK.

PALACE ORGANS THE BEST IN THE WORLD.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

(Continued from page 162.)

weekly papers that reach the farmers and country merchants, that have reproduced our Beatty articles.

It will thus be seen that an effect has been produced, both upon the religious press and the general press, by the articles exposing the Beatty system.

Let it be understood that we would not antagonize Daniel F. Beatty as an organ manufacturer, if he was engaged in a legitimate business, but as he makes an instrument that is a sham and delusion, and as he indulges in business practices that are as disgraceful as they are corrupt, we are compelled, by a sense of duty toward all persons who are apt to use a musical instrument, to expose the Beatty system. We will continue in this work until we have succeeded in cleaning the Augean stable, and will not stop until then.

Before going to press we received a postal card signed Daniel F. Beatty, with an address to the public printed thereon. Beatty offers a reward of \$5,000 for various things that cannot be proven or done, and which he knows he will never be called upon to pay. Among other things he offers the said sum for "the conviction of party or parties who are circulating libelous and anonymous pamphlets, &c." No one is circulating anything anonymously against Beatty. If he means the circular issued by THE MUSICAL COURIER, we will state that that is anything but anonymous, as it displays in large headlines the name of the paper and the date of the issue. If he means to threaten us, we reply by announcing that we will continue to publish every authenticated case and item that will show Beatty in his true light. As long as Beatty continues to make the kind of organ he is now making, and doing business on the present basis, THE MUSICAL COURIER will keep the question open. When he enters into the field of legitimate trade he will not only be left alone, but will gain our support.

The Beatty humbug cannot be tolerated any longer.

ALBERT WEBER'S WISDOM.

ON Saturday a mortgage was foreclosed against the Music and Drama Publishing Company, and the Eagle Printing Company, which was ostensibly purchased by Townsend Percy, although it is known that Albert Weber indirectly furnished the money.

Mr. Weber has had Mr. Henry M. Heymann, a young attorney, in charge of the paper known as *Music and Drama*. Mr. Heymann, who proves to be a talented journalist, went to work and arranged matters in and about the office of the paper, which enabled him notwithstanding the most discouraging circumstances to bring it out on time. He was then suddenly notified by Weber, that his services were no longer required, and he left the concern which is now in a dilapidated condition. On Monday night, there was no money on hand to pay the compositors and pressmen, and it was doubtful whether any could be raised. Albert Weber is running the paper on his own personal account, the Weber estate having no connection with the enterprise—if the backing of a bankrupt paper can be termed an enterprise. He has been paying the hands personally, bringing the cash to the office himself.

As it is known that *Music and Drama* is the property of

Albert Weber, the paper has no further significance in the estimation of the trade.

THE TRADE LOUNGER.

THE element of humor prevails in the music trade to a far greater extent than a casual observer would imagine. True, that men engaged in a pursuit which results in the distribution of melody and harmony throughout the world, would naturally be in good humor, yet it is not generally known how much keen wit, humor and satire abound among the genial spirits that love to sell instruments wholesale at the retail price, if they could—only, of course, to keep up the price of the articles.

Men who are witty appreciate wit; humorists enjoy a laugh, and satirists are not sensitive when they become the targets of satire—in fact, the more personal it becomes, the more intense is the enjoyment. I know men who can only tell good stories when they are in condition, while they can always enjoy a tale. There is John McLaughlin, of the Smith American Organ Company, Boston. He can tell when you start to tell him a story from the relative position of your chin and jaws. Then he gets into a comfortable position, (he is awfully comfortable by nature), and listens intently and when you finish up with the point, he will bounce out of his chair, throw himself half-way out of the window, run over to a Connoisseur organ, play the introductory measures of Mendelssohn's Wedding March by Jerome Hopkins, and finally offer you one of the best Boston imported cigars.

A good joke is keenly relished by Augustus Baus. He never laughs until it is completed, but then he does laugh all over his face and half way down his back. When he is through he transfers the laugh to his salesman, Mark Walker, who takes it in and preserves it for the next man doomed to become a Baus agent, and it must be remembered that there are a great many men destined to become Baus agents in the future if the thing keeps on as it has done.

C. D. Pease is a mine of jocular wealth. He does not look like it, but he really is. Most of the events he relates happened out West, or in Massachusetts. "He only heard tell of them," never participated in them. When he begins to tell of these experiences, his bookkeeper, Silkman, or "Silk" for short, closes the books, the safe and everything but the office, takes a fresh piece of tobacco, gets into a comfortable position, takes a nap and usually wakes up when the story is half-finished. Pease does not smoke or chew, but he turns out a stack of pianos every month.

One of the best story-tellers is T. Leeds Waters. Since, however, he is a member of the old firm he has become sedate, sagacious and systematic. Whoever has an opportunity of calling on him should request him to tell his latest story about the Brooklyn Amateur Theatricals. It is worth a pilgrimage to the waterrooms to hear that story. T. Leeds has told it so often, that he knows it without reference to notes. Alfring and White, the other partners, are both married men, somewhat distant and ready to listen to a joke, provided it is told with proper sentiment. Since White has become a partner, he is more congenial and he does admire one thing—a cash buyer.

Reichmann and Fahr, at Sohmer's are indefatigable

promoters of the smile. Fahr's spectacles protect him and you cannot always tell whether he is smiling or not, but Reichmann, a lately married man, keeps a memorandum to preserve the best stories, and goes home after the day's pleasure in the wareroom, and tells the latest to his wife and mother-in-law. His Hudson River tales will soon appear in two volumes—sheep bound.

At McEwen's office there is a host of organ men who admire a story but rarely tell one. Lately, McEwen has not been in the best trim—he has had some sickness in the family, but Rodda smiles cheerfully, tells you the latest, keeps the secrets of the concern religiously, and does not mind giving you his estimate of newspaper men if he is not favorably inclined toward them. Rufus Blake is in the office considerably, but he is quiet and undemonstrative, usually smoking a very good cigar and watching things in an apparently careless manner. Hawkins drops in occasionally, but to find him surely, it is necessary to go to the office of the Sterling Company in Derby.

The greatest laugher in the trade I have come across is E. G. Harrington. He has a kind of boisterous scream that I can recommend to dyspeptics, although if proper care is not taken it may dislocate the ribs and produce concussion of the brain. Sutton, the partner, is a quiet kind of humorist, who hates a week to pass that does not show shipments to the extent of at least eighteen pianos. Both are smokers—not very particular about the quantity of cigars they consume, and when they moved into the new factory the first thing they bought was a box of cigars—the kind that are handed around.

I never heard Richmond, of Billings & Richmond, tell a story, except a veritable history about a fresh young man in musical journalism, who came into the office one day and kind of threatened to publish something or other—and then Richmond enabled him to get out on the Fourteenth street pavement at a pace not since equaled. When Richmond speaks of this adventure he looks supremely happy. Billings is very quiet, attending to business and minding his own business, which is in excellent condition now. Richmond smokes also, but I am glad that he has never yet offered me one of his cigars. I think his brand is Richmond Gems.

When Charley Briggs, of C. C. Briggs & Co., Boston, tells me little things about folks he knows in the piano business, there is a kind of sly wink in his left eye that might be taken for a smile were it not for the fact that the large side-whiskers he has accumulated hide it. Charley is also a newly-married man—very happy, swears by the Briggs piano, and when I am present always smokes good cigars, because I insist upon his accepting one of mine.

Fred. Lohr, at Behning's, never laughs. Strange, but true. Henry Behning, Sr., does, but only after six o'clock. I cannot account for this, although I know they have been so busy lately that they have had no time to do anything else but attend to trade.

The last to be mentioned, but the greatest humorist in the trade, is that indefinable aggregation of human substance known familiarly as Karl Fink. He has been in Boston (this is the most important trade item in our columns to day, in fact, the issue would not be complete without reference to this exciting event.)

There is no art so diverse in its application, or so prolific in its results, as the art of printing.

Bad printing is an abuse of art. It condemns the printer and works injury to him who accepts it.

Lockwood * Press * Steam * Printing * Establishment,

—HOWARD LOCKWOOD, Proprietor.—

74 DUANE ST., NEW YORK, U. S. A.

—* AWARDS FOR PUBLICATIONS, PRINTING AND ART. *—

PARIS EXPOSITION, 1878—Diploma of Honor.
SYDNEY INTERNATIONAL EXHIBITION, 1879—1880—First and Special Degree of Merit; also Second Degree of Merit.
MELBOURNE INTERNATIONAL EXHIBITION, 1880—1881—Four First Orders of Merit, two Silver and two Bronze Medals.
ATLANTA INTERNATIONAL COTTON EXPOSITION, 1881—Highest Award.

ADELAIDE EXHIBITION, 1881—Two Special First and two First Degrees of Merit, two Gold and two Silver Medals.
CINCINNATI INDUSTRIAL EXPOSITION, 1881—Highest Award.
CINCINNATI INDUSTRIAL EXPOSITION, 1882—Highest Award.
NEW ZEALAND INTERNATIONAL EXHIBITION, 1882—One Gold and three Silver Medals, Highest Awards.

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THE importance of fine work in the printing of catalogues, pamphlets, &c., cannot be too highly estimated. The character of a firm is always gauged by its products, and a house that sends out ill-printed catalogues or other advertisements of its business secures a reputation for cheapening its work. A little—very little—more money than is charged for poor work will pay for a well printed catalogue, artistic in all of its details. The Lockwood Press is noted for its first-class typographical work. Its presses are adapted to the finest class of work, and it has all the appointments of a fully equipped office. Circulars, Catalogues or Books accurately translated and printed in English, French, German, Spanish or Portuguese. Estimates furnished for good work, from a small circular to the finest catalogue or book.

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For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

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Mr. FERRARE,

Mr. S. DE LA COVA,

Mr. CHAS. DE JANON,

Mr. H. WORRELL,

Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,

and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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MANUFACTURERS,
No. 97 Fifth Avenue,
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"BRIGGS" PIANOS.

THE BRIGGS PIANOS are manufactured in the most thorough manner, and are offered at as Low Prices as will insure a really good instrument. All our Pianos are fully warranted for five years.

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New York Warerooms: 26 W. 23d Street.



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ORGAN CO.
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BENT PIANOS SQUARE AND UPRIGHT.

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Catalogues free on application.

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BOSTON, MASS.

KNABE Grand, Square and Upright PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE
Which establishes them as UNEQUALED in Tone,
Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.
WAREROOMS:
112 Fifth Avenue, New York.
204 & 206 W. Baltimore St., Baltimore.

F. CONNOR, PIANOS.

Factory 239 E. Forty-first St.,
NEW YORK.

Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated.

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CROWN ORGANS.

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JOHN F. HUNER, 511, 513 & 515 W. 42d St., N.Y.

CHRISTIE UPRIGHT AND SQUARE PIANOS

Send for Catalogue and Prices.

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Upright Piano.

THE BEST PIANO FOR DEALERS TO HANDLE.

486 Harrison Ave., Boston, Mass.

BILLINGS PIANOS

MANUFACTURED BY

BILLINGS & RICHMOND,

Factory, - 124 & 126 West 25th Street.
Warerooms, - 21 East 14th Street.
NEW YORK.

C. REINWARTH, PIANOFORTE STRINGS,

114 East 14th St., New York.

McPHAIL First-Class Upright and Square PIANOS,

630 Washington Street, Boston.

HORACE WATERS & CO. PIANOS and ORGANS.

AGENTS WANTED.

Warerooms, 124 Fifth Ave.
Factory, Corner Broome and East Streets,
NEW YORK.

Trade Notes.

—Henry Behning, Jr., has been ill. We hope he is better by this time.

—A new piano wareroom has been opened by Chas. Lurch, 337 Fourth avenue, New York.

—The piano firm of C. W. Yates, of Wilmington, N. C., will be changed to Van Laer & Yates.

—Charles H. Spaulding succeeds the Massachusetts Organ Company, which has been dissolved.

—Thomas J. Davies, of Scranton, Pa., is the Baus agent for the section of Pennsylvania around Scranton.

—A rumor has reached us that Mr. James T. Patterson has severed his connection with the Bridgeport Organ Company.

—The renowned pianist, Antoine de Koutski, who will concertize with Emma Thursby this season, will use the Miller artist grand.

—The Gem Organ Co., of Washington, N. J., is about opening handsome piano and organ warerooms in close proximity to the depot of that town.

—The Ernst Gabler & Brother pianos will in the future be handled in Chicago by C. J. Whitney. That's a splendid move for Gabler and Whitney both.

—C. D. Pease & Co. are getting several new designs of upright cases, very handsome and at the same time in harmony with the latest styles of furniture and art work.

—The organ made by the Clough & Warren Organ Company for the Minnie Hauk Concert Company will be on exhibition at Mr. W. F. Tway's warerooms on Union square in a few days.

—Behr Brothers & Co. have engaged a number of new hands and are preparing to turn out 30 pianos per week. Edward Behr who is on the road is sending in large orders.

—We have received a costly and elegant display-sign from Messrs. Augustus Baus & Co., which now helps to adorn our office. It is one of the most beautiful signs ever gotten up by a piano house.

—The Ogdensburg *Signal*, of September 14, says: "The grand upright piano, selected by the commissioners for use in the

Ogdensburg Opera House, was manufactured by Augustus Baus & Co., New York." Another good thing for Baus.

—James & Holmstrom have just secured the following new agents: Wiethan Brothers, Poughkeepsie, N. Y., and S. H. Price, Monmouth, Ill.

—G. N. Collier has opened a new music store in Albany. He will sell the Sohmer, Hallet & Davis and Vose pianos, and the Clough & Warren and New England organs.

—Mr. J. T. Seely, of Paterson, N. J., has fourteen agents selling organs throughout the section of country of which Paterson is the centre. He sells the Wilcox & White organ in large quantities.

—We have lately seen a sheet-music leaf-turner, patented by a clever gentleman, which works more satisfactorily than anything of the kind hitherto exhibited. We may give a description in a few weeks.

—Among the agents that called at Sohmer's warerooms last week, and all of whom purchased pianos, were Ricksecker, of Bethlehem, Pa.; Van Laer & Yates, of Wilmington, N. C., and Wander, of Hartford, Conn.

Knabe's 25,000th.

The Baltimore *Sun* of September 12, says: "The completion of the twenty-five thousandth piano was the occasion of a pleasant little celebration at Knabe's piano works, on Eutaw street, yesterday morning. A committee consisting of Messrs. Weissen and Scheuermann waited upon Messrs. Knabe at the warerooms on Baltimore street and invited them to the factory. The piano, a grand square, was on the second floor under a bow, which was neatly decorated with flowers and an abundance of oriole bunting. Two handsome bouquets stood on the piano. Mr. Hugo Gertz welcomed Messrs. Knabe on behalf of the men, and congratulated them upon the completion of piano No. 25,000. He then presented them with a lyre of roses three feet high. Mr. Ernst Knabe replied briefly, returning his thanks for the flowers, and kind words, and expressed the hope that all would be present at the completion of piano No. 50,000. The piano was then

opened, and Professor Adam Itzel, Jr., played the first piece on it—'Maryland, My Maryland.' Itzel's Band furnished more music. Several kegs of beer were put on tap, and an informal reception of the employees followed."

Special Notice.

After the issue of September 26, the annual subscription price for THE MUSICAL COURIER will be raised to \$4.00, payable in advance. Subscriptions coming to this office up to October 1, however, will be received at the present sum of \$3.00.

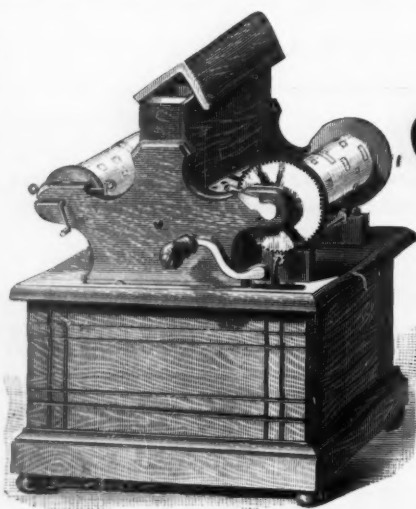
Correct.

THE MUSICAL COURIER of New York, is now the only weekly musical paper in this country, and is a very useful, readable and well-conducted paper. We wish it success.—*Loomis's Musical and Masonic Monthly* of September 6.

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Mexico.....	2 ".....	180
Venezuela.....	1 piano.....	175
London.....	34 organs.....	2,820
".....	4 cases sound-boards.....	652
Cuba.....	1 piano.....	500
Bristol.....	1 organ.....	60
Liverpool.....	10 ".....	583
U. S. of Colombia..	1 piano.....	530
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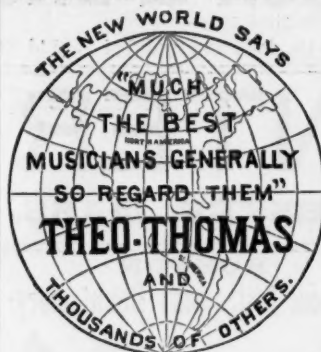
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